



SKETCHING IS SEEING

NATIONAL GALLERY OF ART 75 YEARS



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WELCOME!

It's the National Gallery of Art's 75th anniversary.

To mark this occasion, we invite you to experience our collection in a new way—with pencil and sketchbook in hand.

- This complimentary sketchbook is for everybody—whether or not you think you can draw.
- Consider sketching as a tool to help you spend more time looking and connecting with art. Sketching is seeing!
- Focus on what you can observe rather than how realistic your sketch looks.
- Need help getting started? This book is designed to be flexible and includes warm-up exercises, sketching prompts to use in the galleries, and blank pages for you to fill.

Enjoy your time in the galleries. With each mark you make, you participate in a time-honored tradition of artists who sketch to explore ideas, develop their skills, and renew their creative spirit.

Share your creativity!

Tag your drawing with #NGAsketch and share via Twitter or Instagram. Your work might be featured (with credit) on the Gallery's social media.

Connect with the Gallery @ngadc



WARM-UP EXERCISES

Exploring Marks and Lines

Emotional mark making: Think about how lines suggest ideas, emotions, and movement. Draw what might represent a quiet line, an angry line, and a dancing line. Draw gentle, cold, calm, and screeching lines.



Wandering line: Find a starting point on your paper and begin drawing. Let your line roam freely around the page for one minute and return your line to the starting point at the end of the time.

cover and above Vincent van Gogh, *The Harvest*, 1888, Collection of Mr. and Mrs. Paul Mellon.

STILL-LIFE PAINTINGS

Composition

Composition is the arrangement of visual elements in a work of art.

Choose a still-life painting in the galleries and make a rough sketch of its composition. As you draw, look for vertical, horizontal, and diagonal lines as well as geometric shapes.



top Willem Claesz Heda, *Banquet Piece with Mince Pie*, 1635, Patrons' Permanent Fund. **top middle** Joseph Decker, *Green Plums*, c. 1885, Collection of Mr. and Mrs. Paul Mellon. **bottom middle** Peter Binoit, *Still Life with Tulips*, 1623, Gift of Robert H. and Clarice Smith. **bottom** Paul Cézanne, *The Peppermint Bottle*, 1893/1895, Chester Dale Collection.

LANDSCAPE PAINTINGS

Perspective

Find a landscape painting that you could imagine entering. Sketch the horizon line—the point where sky and land (or sea) meet—and one or two details above or below it. Consider the relationship of objects in space as you sketch. Continue to add details as you notice them.



top George Bellows, *The Lone Tenement*, 1909, Chester Dale Collection. **top middle** Canaletto, *The Square of Saint Mark's, Venice*, 1742/1744, Gift of Mrs. Barbara Hutton. **bottom middle** Thomas Moran, *Green River Cliffs, Wyoming*, 1881, Gift of the Milligan and Thomson Families. **bottom** Paul Gauguin, *Landscape at Le Pouldu*, 1890, Collection of Mr. and Mrs. Paul Mellon.

PORTRAIT PAINTINGS

Expression

Select a portrait of someone you find intriguing. Sketch the features that most strongly convey the person's individuality.



top George Catlin, *Boy Chief—Ojibbeway*, 1843, Paul Mellon Collection. **top middle** Gilbert Stuart, *Catherine Brass Yates (Mrs. Richard Yates)*, 1793/1794, Andrew W. Mellon Collection. **bottom middle** Mary Cassatt, *Girl Arranging Her Hair*, 1886, Chester Dale Collection. **bottom** Richard Norris Brooke, *A Pastoral Visit*, 1881, Corcoran Collection (Museum Purchase, Gallery Fund).

SCULPTURES

Gesture

Gesture drawing offers a way to study the human figure in motion.

Choose a sculpture that conveys a sense of movement. As you sketch, start with the largest shapes that make up the figure. Try doing a few quick sketches from different angles.



top Frédéric-Auguste Bartholdi, *Allegory of Africa*, model 1863/1865, cast date unknown, Gift of the 50th Anniversary Gift Committee. **top middle** Randolph Rogers, *Nydia, the Blind Girl of Pompeii*, model 1855, carved 1860, Patrons' Permanent Fund. **bottom middle** Francisco Antonio Gijón, *Saint John of the Cross (San Juan de la Cruz)*, 1675, Patrons' Permanent Fund. **bottom** François Girardon, *Pluto and Persephone (Allegory of Fire)*, original marble 1677/1699, bronze cast c. 1693–1716, Gift of Asbjorn R. Lunde.